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Editorial

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"Today when a periodical asks its readers a question, it does so in order to collect opinions on some subject about which everyone has an opinion already; there is not much likelihood of learning anything new. In the eighteenth century, editors preferred to question the public on problems that did not yet have solutions. I don't know whether or not that practice was more effective; it was unquestionably more entertaining."¹

In addition to the original citation in Foucault's narrative of enlightenment, the above quotation also demonstrates one of the initial thoughts core to the publication of *Art History Supplement*. This eighteenth century practice discussed in the passage is still apparent today in academia; even though today one also has the feeling that many, if not all, call for papers for journals, seminars and conferences are being advertised in order to acknowledge research interest of editors and organizers and so to ensure and confirm a copyright on current research, in the realm of intellectual honesty. Under no circumstances am I implying that the diffusion of results should be regarded as means to establish a ground of an intellectual property. *Solutions* to scholarly articulated discourses are nowadays mostly sought in various e-mailing lists under the veil of an informal character. Nevertheless, sometimes there is even more thunderous silence there when addressing a topic without revealing any affiliation or position in the academia, if that would be the public. In the end, it is the discipline or the science itself one serves which remains static; not the questioner and undeniably not the addressees.

These are just some thoughts from the perspective of knowledge exchange in the digital era we all are part of. The main reason I am writing all these is of course that our previous call for papers received no actual responses to the rather rhetoric question of "web-design or e-curating?". It is rather interesting though that, by coincidence, a few strangely close themed articles have found their place in the World Wide Web. Safeguarding knowledge is indeed a paradox, in my

¹ Michel Foucault, "What is Enlightenment? [Qu'est-ce que les Lumières ?]", Paul Rabinow (ed.) (1984) *The Foucault Reader*, New York: Pantheon Books, p. 32.

opinion, to the cultural digital revolution we face today; whereas knowledge management studies appear to be a concrete field of academic engagement. Intellectual honesty would probably be a core theme to this equation, while in addition the notion of having “academic permission or immunity” to discuss certain issues needs also to be taken into consideration. More, another question arises: “Which network are you on, person? Which network are you on?”; the study of cultural (academic, in our case) and intellectual human networks of communication, working, “invisible and noiselessly,” in the background, or not, may reveal different existing paradigms, as well as certain people “abiding” to them.

Giulia Savio (Università degli Studi di Genova e Fondazione) has written a short note on Jean Baptiste Prudent Carbillet (1804-74); introducing us to 5 of his drawings found at Archives de Palais Princier de Monaco. The notion of a basic art history (not “connoisseurship”) is to be found in her contribution. Before even any methodology could be applied, no one can deny that a primary concern of art history is the fictive or tactile object itself being referred as art or material culture. In addition, a short literature review and the discussion of a couple of primary sources, ex. letters, help the author not only to identify these sketches as his work, previously unpublished material, first time published here, but also to historize their production for Gallery of Hercules in the Prince's Palace of Monaco

Mariann Raisma (Director at University of Tartu History Museum, University of Tartu Museums) engages us with a different paradigm of art history. Working at the university - institution founded in 1976, the author critically presents the exhibition policy of another museum - *memory institution*, that of the State History Museum of the Estonian SSR. Reading her paper, what comes to mind, at least to mine, among others, is the question of what are, indeed, the differences in practice of the, so-called, *New museology* and the Soviet notion of museology. Apart from an ideological (or better cultural) moot point and historical circumstances, one common ground could certainly be, as illustrated by Boris Groys, “to create one absolute visual space, where the border between art and life, museums and practical life, contemplation and action is abolished; in other words, the alienation between real life and artificial culture, which is devastating the society in the sphere of culture, would also be abolished”², as reviewed and quoted by the author. Western national museums and galleries could be also well supported to

² Boris Groys (1994) “The struggle against the museum; or, The display of art in totalitarian space”, *Museum culture: Histories, Discourses, Spectacles*, Daniel J. Sherman, Irit Rogoff (eds.), London: Routledge.

incorporate the same principles and apply a *Marxist perspective on history*, and thus on exhibition display of national narrative.

The editor

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J.B. Prudent Carbillet e una selezione di materiali inediti. Breve nota di studio, by Giulia Savio*

New researches at Archives de Palais Princier de Monaco have shown unpublished materials about the XIX c. painter J.B. Prudent Carbillet. A series of 15 sketches about the restoration of Galerie d'Hercule and some letters by the artist are very useful to shed new light on this man. The aim of this short note is to describe few examples of these sketches and contextualize them in a specific historical period.

In ambito italiano la figura del pittore Jean Baptiste Prudent Carbillet, se si escludono i contributi di Marco Guidi e Nanda Torcellan¹ è assai poco nota, mentre più cospicui sono i saggi a lui dedicati in contesto internazionale con un occhio di riguardo ovviamente alla Francia² ma anche alla Germania.³ La sua biografia è pertanto ancora capace di schiudersi a varie interpretazioni di indagine e soprattutto necessita di una dettagliata cronologia degli spostamenti ed avvenimenti principali della vita del soggetto. A questo proposito una prima redazione di tale successione temporale⁴ ha permesso di riscoprire una parentesi di attività del nostro presso la Corte Grimaldi a Monaco, nonché alcuni inediti materiali conservati presso l'Archivio del Palais Princier de Monaco.⁵

*Si ringrazia per la disponibilità e per aver concesso il permesso alla riproduzione delle opere l'Archivio del Palais Princier e in particolare il Direttore Thomas FOUILLERON, la Conservatrice Olivia ANTONI e tutto il personale.

1 Marco Guidi, Nanda Torcellan, *Europe 1700-1992: Il trionfo della borghesi*, Electa, 1992.

2 Fra i numerosissimi ricordiamo i più recenti con bibliografia precedente: Catherine Granger, *L'empereur et les arts: la liste civile de Napoléon 3*, Librairie Droz, 2005 (soprattutto sulla figura del nostro quale restauratore), p. 243, Gérard Géhin, Jean-Pierre Lucas, *Dictionnaire des généraux et amiraux français de la grande guerre 1914-1918: A-K*, Archives & culture, 2007. p. 213.

3 In particolare: Fritz Nies, Mona Wodsak, *ikonographisches Repertorium zur Europäischen Lesegeschichte*, Walter de Gruyter, 2000 p. 128.

4 E' in corso di compilazione da parte di chi scrive una dettagliata biografia del soggetto.

5 Archives et de la Bibliothèque du Palais princier (d'ora in poi APM), fondo Disegni, Galerie Hercule.

In questo contesto si vogliono portare alla luce esclusivamente alcuni aspetti essenziali di tale periodo, auspicando che tale ricerca possa essere un primo passo verso uno studio più approfondito e monografico.⁶

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Nello specifico fra il 1863 e il 1864 la Principessa Maria Maria Caroline Gilbert de Lametz⁷ madre dell'allora regnante Principe Charles III si prende carico, dopo numerose vicissitudini,⁸ di assumere J.B. Prudent Carbillet quale artista responsabile del restauro, o meglio, ridipintura di parte della Galerie Hercule presso la Cour d'Honneur del Palazzo a parziale sostituzione del precedente artista commissionato il monegasco Philibert Florence.⁹

In questo contesto due lettere¹⁰ di presentazione rivolte alla Principessa Caroline e di pugno dello stesso Carbillet ci offrono alcune note sulla formazione dello stesso, nella prima datata 26 Ottobre 1863 si asserisce che fu allievo del barone Gros e poi di Paul Delaroche, inoltre lavorò per lungo tempo per Horace Vernet.

Anche se maggiori notizie ci offre il *Dizionario* di Bénézit che fornisce ulteriori chiarimenti, infatti:

"...Jean-Baptiste Carbillet. Né à Essoyes (Aube) le 6 avril 1804 (ec.fr.) neveu de Jacques François Carbillet. Il est entré à l'école des Beaux-Arts, où il fut l'élève de Gros, le 11 mai 1822. Il débuta au Salon de 1833 avec son tableau "jeune fille tenant une fleur", et continua à exposer jusqu'en 1869. Après la mort de Jean Alaux, cet artiste fut chargé de la restauration des fresques peintes par Primatice dans la galerie de Henri II, au palais de Fontainebleau, ainsi que de la restauration des fresques de la Porte Dorée. De 1863 à 1866 il exécuta plusieurs travaux de restauration au Palais de Monaco. " ¹¹

Una seconda lettera del 23 Giugno 1864 indugia sulla figura di gregario di Florence e impone alcune linee guida relative alla decorazione, alla divisione del lavoro, al pagamento (di 600 franchi) e ad altri eventuali

6 La scrivente sta attualmente redigendo un volume relativo ai restauri della Galerie Hercule ai quali Carbillet diede indubbio contributo.

7 Sulla dinastia Grimaldi si veda: Françoise de Bernardy, *Princes of Monaco: the remarkable history of the Grimaldi family*, ed. Barker, 1961 e il recente Thomas Fouilleron, *Histoire de Monaco: manuel pour l'enseignement secondaire*, Direction de l'Education nationale, de la jeunesse et des sports, 2010

8 Sulla storia del restauro si veda il completo contributo di Claude Peynaud, *L'art de la façade peinte en Principauté de Monaco et dans les Alpes-Maritimes, de la renaissance au monde contemporain*, Thèse de doctorat: Histoire de l'Art Archéologie, Aix-Marseille 1, 2001.

9 Cfr. nota 8, sulla biografia dell'artista si vedano: Jean Lorenzi, Philibert Florence, Danièle Lorenzi, *P. Florence, peintre monégasque, 1839-1918*, 1968, e il recente, Giulia Savio, Lazzaro risorto, un pittore genovese alla Corte di Monaco, GB Editoria, 2012.

10 [A.P.M.-C(1)16-17]

11 Emmanuel Bénézit, Jacques Busse, Christophe Dorny, Christopher John Murray, Karen Beulah, *Dictionary of artists, Volume 1*, Gründ, 2006, p.364.

lavori da svolgersi presso la Corte (lavori effettivamente realizzati e identificati).¹² Il contratto di lavoro è definitivamente firmato nel 1864 e prevede la collaborazione e l'acquisto di pigmenti e colori a Parigi, come si evince dalle ricerche di Claude Peynaud.¹³

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Se questo è il contesto in cui ci troviamo ad operare interessante rilevare come il nostro abbia creato numerosi schizzi preparatori, in vero non tutti effettivamente realizzati, rappresentanti le dodici fatiche di Ercole. Secondo quel gusto Neoclassico che riproponeva in chiave moderna miti antichi efficaci per rappresentare l'effettiva potenza della Corte committente.

Nello specifico si tratta di una serie di 15 schizzi (curiosamente tutti firmati o siglati con una P) realizzati sui più vari supporti, quali copertine di libri, fazzoletti, carta di riciclo, talvolta riproduzioni in serie dello stesso soggetto, utili a mostrare la vena creativa dell'artista. Si tratta, per lo più, di disegni personali mai giunti al committente e per questo ancora più interessanti poiché rendono manifesta la procedura creativa dell'artista ovvero quello stadio precedente il progetto, la nascita fulminea dell'idea stessa. Assai complicato e lungo analizzare ogni scelta tematica, pertanto si opterà per iniziare lo studio da due soli argomenti. Rilevanti e degni di nota per una prima, preliminare e parziale analisi sono, in particolare, due soggetti che Carbillet riproduce con assiduità e che qui riporto (vedi apparato iconografico in calce).¹⁴

Nel primo caso proposto (foto 1) Carbillet prima sceglie di realizzare uno schizzo a sanguigna pulito e chiaro su carta di fortuna e poi decide di riproporlo a colori, con tempere acriliche, su di un pezzo di tela di recupero, apportando poche modifiche ma soprattutto cercando di mostrare come il colore potesse favorire la tridimensionalità del soggetto mitologico ovvero i cavalli di Diomede (foto 2).

Come è noto, Diomede, re di Tracia e figli di Marte, aveva la crudele abitudine di nutrire i suoi possenti cavalli con carne umana. Ogni straniero che capitava nei paraggi finiva nelle mangiatoie di rame dei cavalli. Ercole, prima di tutto, fece divorare lo stesso Diomede dai suoi cavalli, poi attaccò con una lunga fune quei corsieri e li portò a Tirinto. Tale crudeltà è fortemente resa dall'artista nella scelta tematica di proporre l'immagine più truce della leggenda ovvero l'assalto del cavallo, a fauci aperte, sulla testa del tiranno.

12 Cfr, Claude Peynaud, *L'art de la façade peinte en Principauté de Monaco et dans les Alpes-Maritimes, de la renaissance au monde contemporain*, Thèse de doctorat: Histoire de l'Art Archéologie, Aix-Marseille 1, 2001.

13 Vedi supra.

14 In calce vengono proposti esclusivamente i disegni qui citati, l'edizione completa degli schizzi sarà realizzata a breve.

Il secondo soggetto mostra invece la leggenda dei pomi d'oro. In una valle dell'Africa si trovava un meraviglioso giardino abitato dalle Esperidi, figlie della stella della sera. Sugli alberi di quel parco crescevano dei frutti d'oro. Ercole doveva impadronirsi di alcuni di quei frutti, ma non sapeva dove si trovasse questo giardino. Si rivolse a Proteo, un dio marino che aveva la facoltà di trasformarsi e da lui si fece indicare la strada da percorrere per raggiungere il regno delle Esperidi. A guardia di quel giardino c'era però un dragone dalle cento teste, che diede filo da torcere all'eroe. Il drago alla fine fu ucciso ed Ercole poté tornarsene a casa con i pomi d'oro.

Quest'ultimo soggetto è riprodotto, a testimoniare l'immediatezza del gesto artistico ben tre volte, con gli acquerelli su carta bianca di riciclo, in tempera acrilica addirittura su un tovagliolo da cucina, come si evince dalle righe azzurre riportate sul canovaccio e in tecnica mista (acquerello, tempera, matita) su tela (Foto 3,4,5).

In questo caso, il pittore predilige invece esaltare l'aspetto bucolico della storia focalizzando l'attenzione sulla bellezza del paesaggio e tralasciando in un angolo l'aspetto bellico testimoniato dal dragone morto ai piedi dell'eroe.

Entrambi i soggetti emanano, a livelli diversi, fierezza e forza a rappresentare la potenza della Corte, secondo quel principio propulsore che considerava l'arte degna di essere realizzata esclusivamente quale effettiva rappresentazione di potenza politica e economica.¹⁵ Molti sono gli ulteriori soggetti rappresentanti le dodici fatiche di Ercole. Interessante un futuro confronto fra la produzione Neoclassica del soggetto e l'originalità della produzione del Carbillet a quale va riconosciuto un indubbio interesse verso la tematica in oggetto. Ancor più rilevante, invece, nell'ambito di questa ristretta nota, sottolineare l'unicità del materiale che può definirsi, senza problemi, una forma di protoprogetto, ovvero l'antecedente del modello stesso, l'estensione su carta (anche se in questo caso di altri materiali spesso si tratta) dell'idea geniale dell'artista.

¹⁵ Sull'argomento si veda: Giulia Savio, *Lazzaro risorto, un pittore genovese alla Corte di Monaco*, GB Editoria, 2012, con bibliografia precedente.



FOTO 1) J.B. Prudent Carbillet, *I cavalli di Diomede*, sanguigna su carta, firmato, 1866. Su gentile concessione de Archives du Palais Princier de Monaco. Esquisses des lunettes de la Galerie d'Hercule par Jean-Baptiste Carbillet, Photo G. Moufflet



FOTO 2) J.B. Prudent Carbillet, *I cavalli di Diomede*, acrilico su tela, firmato, 1866. Su gentile concessione de Archives du Palais Princier de Monaco. Esquisses des lunettes de la Galerie d'Hercule par Jean-Baptiste Carbillet, Photo G. Moufflet.



FOTO 3) J.B. Prudent Carbillet, *I pomi d'oro*, acquerello e tempera su carta, firmato, 1866. Su gentile concessione de Archives du Palais Princier de Monaco. Esquisses des lunettes de la Galerie d'Hercule par Jean-Baptiste Carbillet, Photo G. Moufflet



FOTO 4) J.B. Prudent Carbillet, *I pomi d'oro*, acrilico su tela/tovagliolo, firmato, 1866. Su gentile concessione de Archives du Palais Princier de Monaco. Esquisses des lunettes de la Galerie d'Hercule par Jean-Baptiste Carbillet, Photo G. Moufflet



FOTO 5) J.B. Prudent Carbillet, *I pomi d'oro*, tecnica mista acrilico e acquerello su tela, firmato, 1866. Su gentile concessione de Archives du Palais Princier de Monaco. Esquisses des lunettes de la Galerie d'Hercule par Jean-Baptiste Carbillet, Photo G. Moufflet

What made soviet museology so powerful? Methodology of permanent exhibitions in the history museums, by Mariann Raisma

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Museums were among the most powerful institutions of cultural policy in the Soviet era. The Soviet museum had a very clear message and straight goal to present the Marxist concept of history. For achieving these aims, the display of history museums was based on the Marxist historical and dialectical materialism following certain methodological principles. This article analyses the principles of history presentation according to the example of State History Museum of the Estonian SSR.

George Orwell's thought of "He who controls the past controls the future. He who controls the present controls the past"¹ could serve as the most suitable symbolic introduction to a topic which is centred on shaping historical memory. Which part of the past is written down in history? Which part is deliberately forgotten? And, finally, which ideological foundations these choices cause to present some of the most appealing topics in studying the reception of the past?

The following article aims to analyse the methodology of exhibitions in Soviet society after the example of the permanent displays in the State History Museum of the Estonian SSR.² The museum ideology in the Soviet society differed completely from the western museology traditions; therefore it is interesting and important to study the mechanism of the Soviet museum presentation. In the context of permanent exhibitions in Soviet-time museums, what probably comes to the foreground in the most expressive

¹ G. Orwell, *Nineteen Eighty-Four*. Penguin Books, 1964.

² Read more about the Soviet museum policy in general: M. Raisma, *Võim ja mälu. Muuseumi rolli muutumine Eesti NSVs 1940.-1950. aastate I poolel* (Power and Memory. Change of the museum role in Estonian SSR in the 1940s-1950s) —Landscape and Memory. Eds. Sooväli-Sepping, H., Kaljundi, L. Tallinn: Tallinn University Press (in print).

manner is the space-time constructed by its era. These bygone museum environments were one of the most integral visual expressions of this world view. At the same time, they also reflected the ideological grounds of the historical perspective of the time at large, even today helping to decipher the values which the treatment of history at the time was founded on.

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Permanent exhibitions in the State History Museum of the Estonian SSR

The point of departure of almost all the history exhibitions that were created in Soviet times was identical, thus the structural schemes of exhibitions were also relatively similar. Although the examples given hereinafter refer to the 1956, 1974 and 1987 permanent exhibitions in the State History Museum of the Estonian SSR, parallels can also be drawn with other analogous permanent exhibitions in the field of history.

Permanent exhibitions were one of the most important outputs of museums as they occupied the majority of museum space and had to last for decades. Only a total of four large permanent exhibitions were completed in the State History Museum of the Estonian SSR in Soviet times, although these were systemically modified after the congresses of the Communist Party of the Soviet Union. In the years 1947–1952, the History Museum was located in Tallinn at Sakala 3, which hosted the first grandiose exhibition based on the Soviet history ideology titled 'The history of the Estonian SSR from primitive community order up to contemporary times'. In 1952, the museum was moved to the former Great Guild Hall, where the first permanent exhibition was opened in 1956 (completed in 1960).³ On 4 December 1974, another large permanent exhibition was opened there, which was completely different from the previous one in terms of its spatial solution but the fundamental structure of which remained principally the same.

In 1987, the History and Revolution Museum of the Estonian SSR was completed in the Maarjamäe Palace, an affiliate of the History Museum, where materials were exhibited from the second half of the 19th century up to contemporary times. Owing to this change, it was made for the first time possible to compile a permanent exhibition in the Great Guild Hall; which had been dedicated to the older history of Estonia, embracing the period from the beginning of human settlement up to the end of the 18th century.

The museum in Maarjamäe was the first in the Estonian SSR which was specifically dedicated to contemporary history, focusing on the post-revolution period in Estonian history. This distinction emphasized the division of history into two main phases—one before and the other after the October Revolution.⁴

³ About the history of the museum: M. Raisma, [Suurgildi hoone aastatel 1940-2011.\(The Great Guild Hall in 1940-2011\)](#) —The Great Guild Hall. Ed. T. Liibek. Tallinn: Estonian History Museum, 2011.

⁴ The departments of the History Museum of the Estonian SSR were divided in the same principle: a department of pre-October history and a department of post-October history. The system lasted until 1989.

However, history did not generally begin with the year 1917 in revolution museums but a prologue of the revolution was added to exhibition schemes, which symbolically began in 1861 with the abolishment of serfdom in Russia.⁵ This kind of distinction was also explicit in our history museum and the history model originating from the Soviet museum tradition also remained a strong influence in designing later exhibitions.

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The exhibition scheme of the Revolution Museum was devised in 1981 and was complemented and partly modified in 1985 and 1987, which enables us to speak of a structure which was founded on a distinctly Soviet conception of history. All these exhibitions provide us with a unique opportunity to analyse the past perspectives of the time as well as to comprehend the time conceptions of that system.

Totalitarian museum

Soviet cultural policy was characterized by hierarchies and strong centralization, which was used in order to promote the formation of a common awareness and uniform way of life—the ideal was to shape a monolithic society. This is also reflected by the principles that dominated the museum landscape at the time. As a part of the state's power structures, the position of museums in the Soviet society developed to be stable, unchanging and controlled by central authorities.⁶

According to Boris Groys, who uses the field of art as an example, the ideal of the totalitarian model of society was to create one absolute visual space, where the border between art and life, museums and practical life, contemplation and action is abolished; in other words, the alienation between real life and artificial culture, which is devastating the society in the sphere of culture, would also be abolished.⁷ According to Groys, the aim of Soviet cultural politicians was to shape culture as a part of proletarian education—in order to create a beautiful life, the proletarian must first sense the beauty ideal. Therefore, a certain number of show-pieces suitable for educational work were selected from the past heritage—new socialist museums emerged which significantly differed from the traditional museums of the 19th century, which were oriented towards the idea of historical representation. The idea of the new museums was not to display objects which were deemed original,

⁵ According to the exhibition scheme (1985) of the History and Revolution Museum of the Estonian SSR, the two first halls were dedicated to the prologue: Estonia in the period of pre-monopoly capitalism and Estonia in the period of imperialism and the first bourgeois-democratic revolution.

⁶ The central authorities controlled museum exhibitions through Glavlit and also prepared relevant instructions, the last of which was issued on 27.12.1988.—Instruktsioon muuseumides ja näitustel avalikuks eksponeerimiseks mõeldud ekspositsioonimaterjalide ettevalmistamise ning nende NSVL Glavliti organitele kontrollimiseks esitamise korras (Instruction on the procedure of preparing exhibition materials for public displays in museums and exhibitions and submitting them to the SSSR Glavlit bodies for inspection).—Estonian Historical Archives (EAA), fund (f.) 149, inventory (n.) 3, unit (s.) 336, pp. 30–32.

⁷ B. Groys, *The struggle against the museum or the display of art in totalitarian space—Museum culture*. Eds. D. I. Sherman, I. Rogoff. London: Routledge, 2001, pp. 144–162.

characteristic and special in the context of cultural history but it rather became primary to exhibit that part of heritage which was important from the didactic and dialectical point of view. Furthermore, the aim was not to demonstrate the diversity of historical styles or historically original art but attention was rather focused on similar societal processes which upheld the favourable interpretation of history.⁸ This was also emphasized in the contemporary museology theory: "For a long time, the central theoretical problem in Soviet museology has been the question of how to improve the promotion of scientific and political knowledge through museum exhibitions, thereby cultivating the Marxist-Leninist world view in the viewers."⁹ In this context, museums were no longer places of pure contemplation but a special practical goal was achieved—the party's control over museums persisted, resulting in a fundamental change in the traditional identity of museums.

Communist ideology also adopted the aim of integrating the entire culture in the service of a social practice following one conception. This did not mean that the old culture was liquidated, it was rather assimilated on the ideological level, just like it had been physically overtaken from the former power ranks already before. This idea developed a new type of memory institution, one that incorporated the past and present needs and views on a level not employed before, laying the foundation for a Soviet museum model. A model that had its distinct methods of depiction and description, its own structural composition, emphases and specific language, and which was best characterized by linearity.

Idea of linearity

Linear exhibitions are most evident in state history museums, starting from their emergence in the 19th century ending with the solutions of Soviet museums in the second half of the 20th century. Linear history is characterized by generalizations, a focus on society not individuals, and a systemic emphasis on ideology according to the most important chronologically consecutive periods. Museums in this form are the carriers and upholders of societal memory in the most direct sense. In the context of the Soviet history perspective, what definitely has to be underlined besides the linearity of time and space¹⁰ is the linearity of the perspective of the content of history, i.e., the unidimensionality. This is the exact reason why the message is so powerful—simplified messages are always clearer and more understandable. This was also one of the aims of Soviet history exhibitions.

In what concerns the 1950s–1980s, our sphere of interest focuses on the history reception of a totalitarian society, which was used to define the so-

⁸ *Ibidem*.

⁹ A. Luts, *Museoloogia alused* (Basics of museology). I. Study material. Tartu: Tartu State University, 1979, pp. 3–4.

¹⁰ In Soviet museology, what is stressed instead of linearity is the thematic principle of structure based on dialectical materialism.—See for A. Luts, *Museoloogia alused* (Basics of museology), p. 8.

called official image of the past. However, not only the past had an important role in Soviet museums, but the present and future as well since the future was a given in this history conception and the aim of history museums was to pave the way to it. This also serves as the ground for speaking of the museum model of totalitarian societies where museums were not things *per se*, sophisticated white cubes with full of well-preserved valuable objects (this model was prevalent in Western society in the middle of the 20th century) but had to and were able to have a say in everyday life, were the carriers of the state's value system in society, the uniters of social and intellectual values and ideologies, and at the same time its upholders and teachers. This is why museums had a special status in society.¹¹

History as a societal evolution

History writing, whether in books or museums, is very expressive. When viewing the permanent exhibition opened in 1974, it can be seen that we are dealing with a visually meaningful text, which is mainly characterized by depicting Estonian history in space-time. The pre-history up to the events of the end of the 19th century was contained in 23 show-cases, the history from the 20th century up to contemporary times in 45 show-cases.¹² The volumes directly reflected the exhibition proportions which were prescribed to history museums—about 1/3 to Estonian history, which embraced 9,000 years of events; and 2/3 of the total volume to the history of the 20th century. In terms of space, the share of more recent history, specifically the history beginning with the proletarian class struggle, was even more substantial, taking up the entire main hall of the Great Guild building. The room was basically divided linearly into consecutive theme blocs with clear ideological messages, which culminated with the last, XXV congress of the Communist Party of the Soviet Union and the achievements of contemporary culture and economy.

Soviet-time history museums were in many ways the documenters of contemporary life and activities. As many as 19 show-cases out of 68 depicted economy and everyday life after the Second World War. This approach was based on placing the socialist (future communist) society into a historical narrative—it was demonstrating the Soviet life with different historical eras which valued and gave the present day, i.e. a moment in time that had not become history yet, an evaluation in terms of history, placing it among great world history. This kind of approach is directly grounded in the Marxist perspective of history. The departure point of Marx's historical materialism

¹¹ About the changes in museology in the late 1980s during the Perestroika era, one can read: M. Raisma, Päränd ja perestroika. Muutused muuseumides 1980. aastate lõpul–1990. aastate alguses. (Heritage and Perestroika. Changes in the museums in the late 1980s and in the early 1990s) —Studies in Art and Architecture, No 18/3-4, 2009.

¹² Besides archival and illustrative materials from the Estonian History Museum, the ensuing analysis is based on the following reference books: Eesti NSV Riiklik Ajaloomuuseum. Juht. (State History Museum of the Estonian SSR. Guide.) Tallinn, 1967; Eesti NSV Riiklik Ajaloomuuseum. Teatmik. (State History Museum of the Estonian SSR. Reference book.) Tallinn, 1981.

was Hegel's dialectical method,¹³ which enables to view the course of human society causally as the result of steady development; its levels are inevitable but transient in the society's never-ending development process.

Instead of Hegel's idealism, Marxism highlights material and economic elements that had so far been neglected—production relations, that is human cooperation forms.¹⁴ The latter constitute a foundation which the ideological, i.e., intellectual, legal and political structure is built on. In the case of history museum exhibitions, it also explained the emphasis on economic themes, which communicated principal economic changes in world history, starting from primitive community order and ending with the restoration of national economy and establishing communism.¹⁵

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The idea of progress; be it based on ideas of Enlightenment, positivism, Marxism or pertaining to some other theory, is best expressed in history museums. This linearity was also distinctly incorporated into Soviet museum exhibitions, where the desire for progress was manifested as the unshakable fate that awaits us. On the other hand, it also explained the evaluations which were made with regard to other social orders—the bright present and imminent golden future provided the opportunity to create a clearly evaluative hierarchy of civilizational/societal formations, some of which were regrettably more 'developed' than others.

History as a struggle

The topic of permanent exhibitions as history narratives should be addressed separately—besides describing economic relations, the Soviet-time treatment of history was very much a story of struggle, war and resistance. This is symbolically summarized in one of the original sentences of *The Manifesto of the Communist Party*: "The history of all hitherto existing society is the history of class struggles."¹⁶ In the 1974 exhibition of the Historic Museum, nearly half (!) of the show-cases were directly related to revolution, war, uprising or resistance;¹⁷ the proportions were also the same in the Maarjamäe revolution museum, where 34 subjects out of 63 directly addressed conflicts.

¹³ F. Engels, K. Marx, *A Contribution to the Critique of Political Economy*.—K. Marx and F. Engels, Valitud teosed (Selected works). Vol. I. Tallinn: Estonian National Publishing House, 1957, pp. 289–290.

¹⁴ Marx established his doctrine of socio-economic formation and developed the main characteristics of historical materialism in *The German Ideology* (1845–1846). These are presented in brief in the *Preface to A Contribution to the Critique of Political Economy* (1859).—K. Marx and F. Engels, Selected works. Vol. I, p. 281.

¹⁵ In the exhibition of 1974, 17 show-cases directly addressed economic topics. According to the exhibition scheme of the Revolution Museum for the years 1981–1985, 19 themes out of 63 were dedicated to economy.

¹⁶ K. Marx, F. Engels, *Kommunistliku Partei manifest* (The Manifesto of the Communist Party). Tallinn: Eesti Raamat, 1974, p. 45 et seq.

¹⁷ In earlier history, the following conflicts were of utmost importance: the fight against Germanic-Scandinavian conquerors, the Peasants' War, the Livonian War, the Great Northern War, the Mahtra War; while were the Civil War, the proletarian struggle against the bourgeoisie, the Revolution of 1905–1907, the Great October Socialist Revolution, the uprising of December 1924 and the Great Patriotic War were highlighted among the conflicts of the 20th century.

This structure also directly proceeded from the Marxist perspective of history, which was in turn inspired by Hegel's dialectics. According to Hegel, the impetus for development lies in contradiction, as the absolute can only evolve through contradictions. Contradiction-based development is the kind of dialectical movement that permeates everything, ideas and the material environment alike. History is also a dialectical movement—basically a sequence of wars and revolutions in which nations or masterminds are the tools of the *Zeitgeist*. Such a dialectical process renders change as the fundamental principle of life and the result of the progression of history is ever-increasing freedom.

Marx adopted this principle as an underlying idea of his theory but made some modifications for it to correspond to his materialist principles. For him, history became a progression of class struggle, wars and uprisings, which likewise moved towards its absolute.¹⁸ Upon recollection, one is reminded that Lenin also believed that capitalism could only be defeated through revolution; it was not conceivable merely by means of reforms. Exhibitions thus mostly addressed various changes, formations, beginnings, wars, uprisings and victories. It was precisely through upheavals that radical turns in society were possible and this was also affirmed by the silent show-cases, which mostly contained bloody events starting from the heroic fight against conquerors ending with the triumphant victory over fascist Germany.

History and culture

When analysing history as the domination of economic and military action, the part and meaning of other societal phenomena also have to be considered. Let us summarise this as constituting the notion of 'culture'. Taking into account the Marxist-Leninist history ideology, culture, intellectual life, and other soft values hold a modest place in exhibitions because in terms of fundamental principles, it was a system grounded on economic relations. This position is also upheld by titles in this field, which are neutrally descriptive and free of intrigue.

When analysing the 1974 exhibition, it can be seen that intellectual themes have received minimal attention. In terms of space, it is practically non-existent; the so-called minus space could even be talked about. The only show-cases that are connected to historical intellectual life are covered by themes like 'Culture in medieval times', 'Education in the 19th century' and 'The national movement'.

This practically non-existent cultural history is set against the final part of the exhibition, which is dedicated to the contemporary Soviet culture. This solution is extremely expressive. Namely, the previous so-called cultural minus space is used to eliminate the earlier cultural awareness of Estonians, which is very powerfully highlighted in case of the Soviet period. The themes which are

¹⁸ K. Marx, F. Engels, *Kommunistliku Partei manifest* (The Manifesto of the Communist Party), pp. 55–56.

addressed separately include e.g. song festivals, fine arts, movies, theatres, science, sports etc., which are explicitly connected to the Soviet quality of life and traditions. Culture is thus firmly positioned as a propaganda tool, which interprets the 20th century intellectual life as a result of the Soviet order. It also symbolically finishes the whole history exhibition.

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For the years 1981–1985, culture, or more specifically, the exhibition of the ideological change that occurred in people on the cultural and intellectual level, had been prescribed more space in the exhibition plan of Maarjamäe Palace. Older periods were addressed through specific cultural themes that were already familiar from the previous exhibition; for example, there was a separate hall dedicated to the topic 'Material culture in bourgeois Estonia'. However, the underlying message was communicated through the theme of friendship, which can be partly also connected to culture but which could in fact contain a wider range of themes and the aim of which was not to describe (exhibit) objects originating from a certain period but rather to present the new values of people through cultural and intellectual achievements.

The description of the exhibition scheme of Maarjamäe in designing the main hall reads: "The surface between the boards surrounding the hall is used to convey the essence of friendship through artwork: the common work in constructing communism, mutual enrichment of national cultures, protecting the socialist homeland."¹⁹ The theme of culture in this space signified 'mutual cultural enrichment' and 'tokens of friendship between brother nations' (meaning gifts).

The interconnection of political and intellectual life can also be seen in the description of the penultimate hall, which was dedicated to the Communist Party of the Soviet Union as the leading power of the Soviet society. The themes which were represented there included the formation of a uniform Soviet people and a socialist way of life, social development of people and the rise of well-being, scientific revolution, development of socialist culture and protection of peace by the Soviet people. For the first time, the cultural shaping of the new, Soviet people was explicitly emphasized, which was an extremely powerful postulation.

All in all, it can be said that although the themes of culture and intellectuality are not highly represented in Soviet museums in terms of space, this subject is still of utmost importance in order to comprehend the exhibition principles of the period. It is the theme of culture that figuratively summarizes one of the aims of Soviet museums—shaping a contemporary individual with new values.

¹⁹ EAA, f. 149, n. 4, s. 235, pp. 81–88. Maarjamäe ekspositsiooni laiendatud struktuuriplaan (The extended structural plan of the Maarjamäe exhibition) (1981–1985).

History as a didactic space

In the context of historical materialism, the actual event is more important than the abstraction and the conceptual thinking based on it. Everything philosophical only exists through what is tangible. There are thus many specific episodes in Soviet exhibitions and what is predominantly conveyed is event-based statistics since events narrate. It is precisely through events that changes in people's lives are explained, not vice versa. The level of personal memory and recollection did not exist in Soviet museums.

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The consecutively unrolling events which are important in terms of societal development are the ones that create a history narrative, developing those emphases which are expressive in the given context through the so-called diminishing and heightening of events. It is in the nature of museums with a linear time and space perception to be systematic and didactic. Intriguing problems are replaced with postulated knowledge. Questions are substituted with statements; what are important are letters and numbers, definitions and statistics (this can especially be stressed in Stalinist exhibitions, where particularly many schemes and diagrams were used). In this space, history is factual knowledge and the past comprises only what has been recorded.

Verbality is the key word that carries one of the most important ideas of linear museums—linear museums approach the viewer from the position of words, not images, and are thus verbal in their essence. Here lies the reason why documents, archival records and books were abundantly used. The original object is important, but is regarded in the context of illustrations as an example of material culture; no attention is paid to immaterial cultural heritage.

One of the foundations of the museums' stress on verbality was drawing support from the official history writing of the time. It is no surprise that the structural scheme of textbooks and museums was very similar. The structure of Soviet-time textbooks derived from the same foundations, the traditional politico-economical division and principles of class struggle. For example, the structure of the 1950s history exhibition was in accordance with the themes of the history of the Estonian SSR in the Academy of Sciences of the Estonian SSR.²⁰ This also sustains the conception that history textbooks and museums were similar in essence, mutually supportive and most important of all—didactic. "Museum exhibitions must cultivate in the viewer conclusions which will promote the emergence (or deepening) of one's dialectical and Marxist world view".²¹

²⁰ Eesti NSV ajalugu: kõige vanemast ajast tänapäevani (History of the Estonian SSR: from the oldest period up to contemporary times). Ed. G. Naan. Tallinn: Estonian National Publishing House, 1952. (Second edition already in 1957.)

²¹ A. Luts, *Museoloogia alused* (Basics of Museology), p. 17.

It can be said on the basis of the typology of exhibitions that were centred on an event; people were the participators of an event, but generally not its creators. Therefore, relatively few individuals were singled out, but even those few did not lead the event. Upon generalizing, it could be claimed that what are addressed in exhibiting history (or directly in presenting texts) are not individuals, but masses—more specifically, classes (e.g. peasants, feudal lords, the third estate, etc.). This enabled to speak about events in the third person from the position of a bystander, shaping a neutral body of texts which lacked emotion.

History as a shaped space

Exhibiting history in a limited environment—an exhibition hall—subconsciously shapes the visitor's understanding of the past in the most direct way. The spatial solutions of the hall are on the one hand influenced by interior decoration trends and by the material being displayed, but also by the message to be conveyed.²² In case of the exhibitions in the Great Guild Hall, the most visible of those is the so-called shift in the spatial solution from a closed permanent exhibition (project from 1952) into an open exhibition hall (opened in 1974). As was described beforehand, Soviet-time permanent exhibitions were didactic exhibitions. Displays and show-cases were used to shape the room into a clearly defined, 'loaded' environment full of knowledge and information, eliminating all spaciousness and openness in both literal and metaphorical sense. The lack of room for interpretation expressively describes how the cultural language of the time was used.

Whereas the history museum's permanent exhibition of the 1950s tightly filled the whole hall with exhibits—partition walls were used to create 11 niches closed from three sides in the halls—the 1974 solution already presented space as a value and made the exhibits secondary to the hall. Perhaps this was caused by the greater valuing of the principles of heritage protection or maybe the inspiration lied in the opening of the town hall in 1972, which might have further promoted the valuing of the medieval integrity of the Great Guild Hall but perhaps it was rather the unwillingness to address Soviet history in such depth. A fundamental change was introduced whereby the exhibition began to run along wall surfaces, except for some three-dimensional accents in the middle of the rooms.

Reducing the substantive volume of the exhibition also called for new emphases. Every exhibition has its own cathartic moment—an event, period or artist who has been particularly highlighted with one's work. This is mostly solved by means of a procession-like movement through halls, which

²² Read more about exhibition typology: M. Raisma, *Museaalsed ideaalmaastikud. Muuseumiekspositsioonide tüpologiseerimise võimalused ja valikud.*—*Muuseum muuseumis. Artikleid museoloogia vallast* (Ideal landscapes in museology. The opportunities and choices of typologizing museum exhibitions—Museum within a museum. Articles from the field of museology). Narva Museum Publications 7. Comp. M. Ivask. Narva: Narva Museum, 2007, pp. 28–53.

ultimately directs the visitor towards the apogee which glimmers in sight. This is also clearly observable in case of Soviet-time exhibition solutions— whereas the culmination of the 1950s–1960s permanent exhibition was the Great October Socialist Revolution (this means – an event not in Estonia but in Russia!), the same position ten years later was already held by the restoration of Soviet power in 1940 and the accession of the Estonian SSR into the USSR. The 1950s–1960s thus regard a historical event that occurred in Russia as the most important episode in Estonian history; the wider aim of this was to interconnect Russian history with that of Estonia. The shifts in the solutions regarding the content matter and form of depicting the Great October Socialist Revolution in the years 1956–1965, where changes in the iconic symbols that were used expressively reflect movements in history interpretations and the changes in the society. Namely, in 1956, the centre of the hall was occupied by statues of Lenin and Stalin as well as the flags of the 15 Union Republics along with the quote “Under the leadership of the Communist Party equipped with the all-triumphant Marxist theory, the Soviet people are headed towards the victory of communism!”; by 1957, the both sculptures had been replaced by trees; in 1960, the centrepiece was a large model depicting the Great October Socialist Revolution; and in 1965, a large panel illustrating the capture of the Winter Palace and a figure of Lenin with the decree on peace and land.

In the permanent exhibition which was completed in 1974, the events of 1940–1941 were emphasized instead of the October Revolution. The new exhibition graphically postulated those historical episodes which had to be particularly stressed and re-constructed in the official history and how, instead of the revolution, the new symbols that grew in importance were events from the recent past which ‘manifested the free will’. The beginning of the new era also notionally divided the hall into half, distinguishing between historical events according to whether they had occurred before or after the societal order had changed.

Two themes can also be highlighted in the emphases of the exhibition scheme (1981/1985) of Maarjamäe revolution museum: ‘The Restoration of Soviet power. The beginning of the construction of socialism’ and a display in the main hall was to address ‘The unerring friendship of Soviet brother nations’. Aside from the themes of Soviet power and the construction of a new system, there has thus also firmly emerged a new theme—that of friendship. In the context of the Revolution Museum, these constitute the best subject matter to highlight the most important results of the revolution. The main attention is no longer on the event *per se*, but on the achievements that accompanied the turn in society. This is a very remarkable change because subconsciously, the name of the museum alone promotes relating the whole history to the revolution and conjoining it into one integral, which results in a unified state, the Soviet Union; and unified people, the Soviets.

The power of Soviet museology

Museums were one of the most powerful cultural-political institutions of the Soviet time. The typology of exhibitions—a subject matter which remains largely unanalysed even today—is at the same time an important part of the history of the museums' identity and has up to this day greatly affected views of Estonian people.

The most exact definition of the materialist history perspective by Marx can be found in the preface of the book *A Contribution to the Critique of Political Economy* published in 1859: "The mode of production of material life conditions the general process of social, political and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness."²³ History museum exhibitions had to prove this idea and explain the validity of the statement.

The methods which were used in shaping the Soviet museum display are deliberately clear and understandable. Soviet-time history exhibitions, which were designed on the ground of Marxist dialectical and historical materialism, followed specific museological principles:

- The structural foundation of the subject matter of exhibitions was economy as, according to Marx, social existence prescribed the human consciousness. This idea was based on Hegel's dialectical method, which enabled to approach the course of human society causally as the result of steady development. Marx proceeded from production relations which the ideological, i.e., intellectual, legal and political structure was built on. This resulted in a history writing based on economy and class, which shaped the unique structure of exhibitions.
- In addition to economic relations, exhibitions were also founded on upheavals, revolutionary struggles and ground-breaking events, because the development of the world was based on dialectical development. The principle that history is a sequence of struggles, wars and resistance (revolutions) was proceeded from, and it included the claim that is only through upheavals that radical changes in society are possible. In terms of space and subject matter, struggle and upheavals were the most salient themes in exhibitions, which were used to narrate history.
- As the Marxist perspective of history was teleological, exhibitions were founded on a very clear objective-based sequence carrying the idea of progress. As the future was also a given, the present was

²³ K. Marx, Preface to the piece *A Contribution to the Critique of Political Economy*. —K. Marx and F. Engels, Selected works. Vol. I, p. 281.

a part of history. Contemporary times and the recent past had a very substantial role. The past was connected to the future, which was unique in the museology of the time.

- Museums were deliberately ideological institutions. Their aim was to teach people to see connections between facts and to facilitate making generalizations. Museum exhibitions were meant to cultivate conclusions that would promote the emergence or deepening of one's dialectical and Marxist world view in the viewer. Museums were the upholders and teachers of the state's value system.
- Only material heritage was valued when addressing the past because material heritage was believed to convey the materialist nature of history in the best possible way. Secondary museological material was also extensively used (schemes, quotes, texts, maps etc.). Adding to this the importance of documents and archival materials, the evidently verbal nature of Soviet-time systematic and didactic exhibitions was shaped.
- The Marxist perspective on history was an integral with its own intrinsic hierarchy of themes (from economy to culture). Museums also narrated the past as event-based statistics, which was neutral and impersonal by its nature. This history perspective shaped a closed, unidirectional exhibition which did not enable to enter into a dialogue with the past and, in case of this approach, it was not necessary either.

Soviet museums had a very clear message and objective. It may seem trivial or important, right or wrong, but the importance of museums in the society of the time cannot be denied. Museums were one of the pillars which supported history construction and which kindly shared the ideology. Understanding these principles one can comprehend the methodology of the Soviet museum system and how different it was from the western museological principles and approaches in the mid 20th century. Our objective today was to study the mentioned themes as cultural texts which can be unravelled, analysed and read all over again in the context of modern scientific paradigm and to find the lexis and language which was used to narrate the story.



1. State History Museum of the Estonian SSR, permanent exhibition in 1949 in Sakala 3 (Tallinn). Photo: E. Kalrson, Estonian History Museum, AM N1882.



2. State History Museum of the Estonian SSR in the Great Guild Hall (Tallinn). The centrepiece of the exhibition was a large model depicting the Great October Socialist Revolution; and in 1963, a large panel illustrating the capture of the Winter Palace and a figure of Lenin with the decree on peace and land. Photo: B. Pippar, Estonian History Museum, AM N16172.



3. State History Museum of the Estonian SSR, main hall in the Great Guild Hall in 1963. Photo: B. Pippar, Estonian History Museum, AM N16176.



4. State History Museum of the Estonian SSR, main hall in the Great Guild Hall in 1974. Photo: A. Sillasoo. Estonian History Museum, AM N43889.

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CFP: Histories of painting

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"The private life of a masterpiece"

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British television has had already created a "tradition" in art history documentary and show production, including scenes in sitcoms. "*Civilization*" or "*Ways of seeing*", for instance, are just two prominent examples, which both of them have encouraged talks, symposia, and several screenings inside a museum or a gallery.

"*The private life of a masterpiece*" had also been indeed quite an interesting television program, according to *The Times'* TV critic David Chater, broadcasted on BBC Two. From 2001 to 2010 it had recorded 29 episodes exploring the life of works of art, revealing that way a certain story of masterpieces – objects. The twenty-nine episodes included, in order of appearance: Michelangelo: *David*, Edvard Munch: *The Scream*, Édouard Manet: *Le déjeuner sur l'herbe*, Diego Velázquez: *The Rokeby Venus*, Auguste Rodin: *The Kiss*, Francisco Goya: *The Third of May 1808*, Auguste Renoir: *Bal au moulin de la Galette, Montmartre*, Rembrandt van Rijn: *The Night Watch*, Sandro Botticelli: *La Primavera*, James McNeill Whistler: *Whistler's Mother*, Vincent van Gogh: *Sunflowers*, Edgar Degas: *La Petite Danseuse de Quatorze Ans*, Pablo Picasso: *Les Demoiselles d'Avignon*, Katsushika Hokusai: *The Great Wave*, Georges Seurat: *A Sunday Afternoon on the Island of La Grande Jatte*, Gustav Klimt: *The Kiss*, Eugène Delacroix: *Liberty Leading the People*, Johannes Vermeer: *The Art of Painting*, Paolo Uccello: *The Battle of San Romano*, Leonardo da Vinci: *The Last Supper*, Salvador Dalí: *Christ of Saint John of the Cross*, Piero della Francesca: *The Resurrection*, Jan van Eyck: *The Annunciation*, Pieter Bruegel the Elder: *Census At Bethlehem*, Paul Gauguin: *God's Child*, Caravaggio: *The Taking Of Christ*, Sandro Botticelli: *The Mystic Nativity*, Rogier van der Weyden: *The Descent from the Cross*, Filippo Lippi: *The Adoration of the Christ Child*.

According to artwork titles included within the show, if we had been to understand the notion of "masterpiece", there is only one "masterpiece outside the western canon and masterpiece are

generally paintings as there are two sculptures included. In addition, architecture, on the other hand, had been left outside the “masterpiece” canon. While, the chronology had been ranged from early renaissance to modern times. The series was produced by independent TV production company Fulmar Television & Film, based in Cardiff. Further, the series producer, who also devised the concept of the programme, was Jeremy Bugler. Whose notion of “masterpiece” and art history are we contemplating on? The producer, the director, the presenter, the art history research team behind the screen and the audience itself could be well considered responsible; each one by oneself, in several combinations, or all together at the same time. What is the art history paradigm presented on the show? What is the scholarship (-s) being presented in the series, or in various episodes? What is the current (academic) research on objects – leading actors broadcasted? How large had been its audience and which cultures were represented in it? These are just some topics accepted for discussion in our forthcoming issue of *Art History Supplement*, but certainly are not limited to. Aspects of any other art history, fiction or non-fiction, TV broadcast based on concrete examples are also more than welcome.

Further, according to generic CFP; *Art History Supplement* (AHS) publishes bimonthly material, dealing with all time periods, methodologies, techniques and debates within the field of Art History. Further, the general themes intended to be covered in each volume could be history of art history, history of conservation, history of museology, history of painting, history of sculpture and history of architecture. Contributions from any other science (social or not) corresponding to material culture are also welcome.

In addition, *Art History Supplement* encourages experimental publications with a multi/inter-disciplinary character. What happens when Art History meets Religion, Linguistics, Semiotics, ESL, Classical Languages and Studies, Computer Science, Health and Natural Sciences, Music, Film Studies, Translation Studies, Museology, Social Sciences, and many more, or once more The Science of History of Literature and Literature itself?

Refer to Author’s guidelines for more information and submission procedure.

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